

# Grafrica

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# Veteran Reporter Awarded



William D. Mauna, Esq. hosted the breakfast saluting reporter Stanley Terrell. Here he converses with Sandra King, TV announcer and former Star Ledger reporter.

By Butler Webb  
Photos by Webb Foto

Newark, N.J. — Stanley Terrell, a thirteen year veteran reporter for the Star Ledger was reminded by colleagues and well wishers at the "Tribute to Stanley E. Terrell Brunch." The brunch at Thomm's Restaurant was hosted by the William D. Mauna Civic Association on November 22nd.

Guest speaker, former Judge Golden Johnson spiced her remarks with sarcasm referring to President Reagan as "the joker in the White House" while warning that because of drastic budget cuts, briefcase-toting Black executives may well lose their positions unless they get their act together.

Terrell pointed out, in his remarks, that Newark Mayor Kenneth Gibson and the Newark City Council were conspicuous by their absence in spite of the fact that during his career Terrell has covered City Hall. He also topped his own newspaper, the Star Ledger, noting that advance notice of the occasion was allotted a mere inch of space.

Rufus Johnson, president of the Essex County Youth Group also took a swipe at Reagan with the phrase "jellybean in the White House". He then went

on to castigate Blacks for neglecting to remember the murders of 28 youth in Atlanta, two missing youth in East Orange and the six teenagers who mysteriously disappeared three years ago from Newark's Clinton Hill sector. He also called for removing senior executives from office to provide an opportunity for youth.

Introduced by George Hampton, The Pure Water Choral group began the proceedings. Among those present were Bill Nance who said Newark is not a dead city and Regina Marshall, director of Chen School who presented Golden Johnson.

The purposes and intentions of the Stanley Terrell Young Writers Foundation were outlined by Michael Terrell, brother of the honoree and Kurt Culbreath who presented the Ledger reporter with a handsome plaque.

Guest who emceed Mauna salute included Sharpe James, South Ward Councilman; Ben Lucas of Friendly Neighborhood House; Assemblyman Eugene Thompson who has introduced a bill in Trenton to regulate radio communication for bus drivers; Connie Woodruff, Sandra King and Walter Allen. Lawrence Hall was introduced as editor of the Star Ledger Monday "Black" edition. Also in attendance were the Howard Terrells, parents of the honoree, Harold Edwards of Mark IV Disco, H.B. Webber, Inez Linton of Septa Magazine, Shirley Weiglin and a number of Star Ledger staffers. Strawberry Welfield served in the capacity of General Chairperson.

Terrell Guests — Mary Marshall and Patricia Rivers were guests at honors breakfast.



## Words Of The Week

"The purpose of education is to transmit from one generation to the next the accumulated wisdom and knowledge of the society and to prepare young people for their membership in society and their participation in its maintenance or development."

Julius Nyerere  
President of Tanzania, Africa

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## On The Cover

Cover Photo By Glen Frieison

Considered by many to be a top rate tennis player, Gordon Parks has participated in the United Negro College Fund's

Arthur Ashe Benefit since its inception seven years ago. Following this years tournament, Parks took a moment to sign

autographs. See "Raising Racists For Charity" in this issue.

# Raising Rackets for Charity



Arthur Ashe and wife Jean continue to advance the state of Black education through their joint effort with the UNCF.

Manhattan's Felt Forum was the scene of the 7th Annual United Negro College Fund/Arthur Ashe Tennis Benefit held on Sunday, Nov. 15. For nearly 6 hours an appreciative audience was treated to an assortment of serves, volleys, and smashes by celebrities from the worlds of sports and entertainment seeking to swell the coffers for this worthy cause.

Though he no longer plays (heart attack 2 years ago ended his pro career), Ashe continues to advance the state of Black education through his tireless efforts with the UNCF. Since its inception, Ashe's yearly exhibition has raised \$400,000. This year's goal is \$75,000 to be distributed to the 41 colleges and universities that make up the UNCF.

The benefit highlighted young Black talent, and the depth of that talent is considerable. Carol Watson, Patrick Perry, Cheryl Jones, Jerome Jones, Zina Garrison, and Rodney Harmon are a few of the young stars competing successfully on school teams and the pro circuit. Ma. Watson and Jerome Jones won their respective events at the Arthur Ashe tournament in N.Y. last summer. Perry is a promising

13 year old Bostonian. Cheryl Jones ranks 6th nationally in the juniors. Garrison is the reigning junior Wimbledon champion, U.S. Open champion, and recipient of the first annual Arthur Ashe Achievement Award. Harmon plays for the Southern Methodist University (Texas) varsity and will be a leading contender for the NCAA title next spring.

Among the celebrities participating with varying degrees of expertise were David Harman of "Good Morning, America", photographer Gordon Parks, recent election winner Andrew Young, recent election loser David Dinkins, actors Darley Coleman ("Nine to Five", "On Golden Pond"), and Lyle Wagner of "The Carol Burnett Show". Westerners Storm Field (WABC-TV) demonstrated a somewhat less than tempestuous backhand in a 6-1 loss to Perry and writer George Plimpton, Marty Rioson, Vinca Van Patten, and the Reverend Althea Gibson lent support from the tennis world.

Speaking with customary aplomb, the ardent Ashe noted the cutbacks in federal funds earmarked for minorities under the Reagan administration. The Davis Cup captain commended cooperations for



Andrew Young, newly elected Mayor of Atlanta, played doubles with Gordon Parks. It proved to be a winning team.

taking up the financial slack which would otherwise come from the public's pockets.

Ashe also proudly announced that next year the UNCF benefit would be held during the summer at the National Tennis Center in Queens to accommodate more people.

Said Christopher F. Edley, Executive Director of the United Negro College Fund, "Arthur Ashe has given countless hours to the tennis benefit, and none of us would be here were it not for the many individuals who work year round to plan this event, sell tickets, put up the posters, and give unstintingly of themselves so that this event will succeed."

"It is because of the volunteers that the tennis benefit has grown from a small fund raise into a major New York social and sports event. And this year, due to their dedication and foresight, the tennis benefit produced an unforeseen harvest."

By Ronald Haynes  
Photos By Glen Frieson

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# Black Health and Diet In America



The cancer death rate among Black American males has soared almost 63 percent in the last twenty years — more than twice the increase among White American males. Black adults are reported to suffer from activity-limiting chronic diseases 25 percent more often than White adults, while coronary heart disease, reported to be virtually nonexistent in traditional African societies, is the leading cause of death of American Blacks today.

In EAST WEST JOURNAL's special July issue on Black Health and Diet, investigative journalist Peter Barry Chouka reports on information until recently long suppressed from the American public. In marked contrast to the balanced diet and healthy lifestyle of their African ancestors, Chouka writes, Blacks in the U.S. have adopted to an extreme the poor eating habits of American society. Sold to account for this imbalance in nutritional intake are foods high in fat and low in fiber as well as a dependency on seasonings carried over from the Black American evolution of soul food. Chouka also discloses that the National Cancer Institute keeps segregated statistics in order to make it appear the war on cancer is being won.

A revealing interview with Dick Gregory, also in the July issue, tells how the social activist/comedian/heckler changed his life by making a difficult dietary break. He tells how during the civil rights movement he cut out the food that years of maternal upbringing and commercial indoctrination had made him believe he would die without. By switching to an unprocessed, natural foods diet he restored his health and energy.

EWJ contributor Dunya Mutumbi, in his article "Diet of the African Homeland," describes the origins of soul food and the reasons for its presence there. In colonial America, Blacks ate and drank off the remains of the Whites, and added herbs and spices to hide inevitable spoilage. Now, he writes, the staples of soul food are great quantities of pork, sweet potatoes, and cornmeal, smothered with or cooked in large amounts of fat, butter, salt, spices and sugar. Severe nutritional deficiencies can result

from this way of eating. Both Gregory and Mutumbi agree that Afro-Americans should modify the healthful dietary approach and lifestyle of their ancestors for the modern world.

Thom Hartmann's article "Uganda Soyuz" describes a stirring example of faith amid the miseries of the war-torn and drought-stricken East African country. There, as the international relief agencies are pulling out, a whole foods lifeline is being set up to bring quality foods to starving villagers and townspeople.

EWJ welcomes your comments and reflections on this timely issue and hopes you will bring this important material to the attention of others. We are especially grateful to Ralph A. Johnson, who has been independently researching the subject of Black health and diet, for the inspiration and research which he contributed to the issue. For further information please contact Mr. Johnson at R.P. Johnson & Associates, 146 Wallace St., Freeport, N.Y. 11520 or Alex Jack, EWJ Editor, at 17 Station St., Brookline, Mass. 02146.

Illustration: Mel Waite

# Film to trace Baraka career

Amiri Baraka is the subject of a documentary being produced by St. Clair Bourne through his company, The Chamba Organization.

The project is being written by Lou Poter, who recently completed the NBC television film "White Tiger." The script will trace Baraka's life and career from his early "bohemian" days in Greenwich Village to his activism in such communities as Harlem and Newark according to a spokesman for the Chamba Organization.

The shooting of the documentary began Oct. 9, on the first day of the American Writers Congress in New York City, where Baraka addressed the gathering.

Later this month the filmmaker will continue Newark to tape interviews with Mayor Kenneth A. Gibson and Assemblyman Anthony Imperiale (R-Newark).

"It goes without saying

that Mr. Baraka comes directly out of the American poetry tradition," said the spokesman for the film company. "In the film he is much praised by his contemporaries Allen Ginsberg, Joel Oppenheimer and A.B. Spellman. The filmmakers follow Baraka as he goes about his various teaching jobs."

The spokesman said that in addition, the filmmakers are with the Newark resident when he tapes his weekly radio show, at a poetry reading, and at a performance in a New York City jazz club with his wife and children as well as at his home.

"The putting together of this film will make a major contribution to the Baraka legacy," the spokesman added. "It will present a different aspect of this controversial figure and his work—a matter which has been clouded by Baraka's well-known militant stance."

# Black Women's Archives

Do you have papers or records on black women's history? If so, you may be able to make a viable contribution to the National Archives Black Women's History.

The only repository society devoted to documenting Black women's history. The Archives collects, preserves, and makes available for study the personal papers of individual Black women's organizations and other materials which document the history of Black women in the United

States.

The Archives also has over 2,000 photographs which provide visual documentation.

Materials in private hands risk destruction and cannot be shared. The organization invites those who know of the existence of materials on black women's history, unavailable for research, to contact the Archives at: National Archives & Black Women's History, 1318 Vermont Avenue, N.W., Washington D.C. 20005.

# Speaking Personally

The black artist in America lives in a contradiction. Black culture plays an important role in the society as a whole, and yet the black artist has been forced to stand outside of the commercial and artistic marketplace as an observer. The camera, and the artist's role in its use, has been for the most part, placed outside the grasp of the black artist. Yet, the camera has been extremely prolific in documenting and portraying blacks in America, from "The Birth of a Nation" through "Super Fly" and "Shaft." We are all too familiar with the images of ruminants, bucks, exons, and mentalists that have shuffled and danced their way across the screen. These images have helped to define white societies' assessments and impressions of us, and at the same time, have seriously hindered our own development of a sense of pride and historical understanding of our selves, and the role we have played in the shaping of American and its culture. We were portrayed in one dimensional stereotypes and soulless images with the multiplicity of the black American experience in evidence.

Traditionally, Hollywood doors were closed to black producers and directors, and through a concerted development of "race movies" existed in the thirties to play for segregated audiences, these films were merely imitations of the standard Hollywood formulae. The civil rights movement and rising black awareness in the late sixties produced a few black independent filmmakers who were able to produce and distribute their films commercially to a moderate degree of success. This did not go unnoticed by the Hollywood studios. The studio responded to this new and untapped market by hiring a token number of blacks to direct low budget black exploita-

tion films. These films were enormously successful financially and saved many studios from bankruptcy. Blacks working in or on these films had little or no artistic control. The stereotypes of the past reemerged in new forms.

With the integration of major universities, the film departments opened up to black enrollment and new wave of young black filmmakers emerged in the late sixties and early seventies. UCLA, Yale, Harvard, Columbia, and NYU contributed the majority of young blacks to the field, armed with degrees and cameras, ready to take up their creative tasks and pursue their visions. When they left the university, however, they found that they had little or no access to funding, no training in the business aspects of the film industry and no access to distribution, no entry to foreign sales and no network within the black community to support their work. Their films were not being seen by audiences in the black or white communities where they may have had an impact on the consciousness of both groups. They continued to struggle singly, to paint a picture of their inner visions and to use documentary and dramatic techniques to create a new understanding of the world around them. However, a majority of their limited works languished on shelves in closets. They were virtually unknown and received little or no attention from critics and reviewers who would rarely see their work.

And yet, they continued to make films. Charles Burnett (KILLER OF SHEEP), a black independent, worked each week on a nine to five job and saved money to buy one roll of film a week and to shoot until that roll was completed, using volunteer actors who hopefully would still be around

through the completion of his film. Robert Gardner (CLARENCE AND ANGEL) took three years to piece together a patchwork quilt of grants to complete his first feature length film. Michelle Parkinson (I.B.U.T.HEN, SHE'S BETTY CARTER) borrowed fifteen or twenty dollars from each of her friends whenever she ran out of money. Ayoka Chenzira (SYVILLA: THEY DANCE TO FIER DRUM)—worked as a temporary secretary and completed her film through the auspices of a kind professor who gave her free access to his editing equipment. There are many more stories like this, but what is important is that they all completed their films; most on shoestring budgets. However, these films, when finally exposed to the marketplace in the last few years began to win major national and international awards and prizes. Black independent filmmakers working individually against almost impossible odds, were succeeding—critically, if not financially. But the rising cost of film, lack of access to new technologies, the cost of marketing, and the absence of a mechanism to get the films into our communities to support the problems and pose solutions to them.

The goals and objectives set by the Foundations Board of Directors were to support the independently produced work of black film and video producers. The Foundation would sponsor programs and services designed to facilitate and encourage this work and activities which would promote their public recognition and support.

The Foundation received unprecedented first

year funding from the National Endowment for the Arts and the New York State Council on the Arts. These funds supported a cooperative distribution service, a community exhibition series, project sponsorship, programming and consulting services. In the second year the Foundation received a generous grant towards its operating budget from the Rockefeller Foundation. Part of these monies were applied to convening the first National Conference of Black Independent Filmmakers in September of 1980. Black filmmakers from various parts of the country, and Africa were able to meet, many for the first time, view each others work and share artistic visions.

Since its inception, the

Foundation has received widespread support for its work from the press film community and community organizations. The Black Filmmaker Foundation is the only organization of its kind in the United States, devoted to the mentoring of independent black film and video and its audience. We ask for your aid in continuing these important services and in our development of new programs.

You can help us by encouraging your local organizations, church or fraternal groups, schools and libraries to screen Black Independent film and video works. Write letters to your local Public Television station, asking them to air the works of Black Independents. Do the same for your local cable or pay-TV system.

With your aid and good will, Black Independent Cinema and the Black Filmmaker Foundation will continue to meet the challenge.

**Denise Oliver  
Executive Director  
Black Filmmaker  
Foundation**

**Speaking Personally is an open forum provide for readers to express their opinions on topics of their choice.**

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# ESCAPISM

By Eileen Markness

Today's teenagers are faced with the harsh inner-city realities of life.

Reality is "a world of violence, racism, poverty, degradation and subjugation," one teenager observed. Increasing unemployment rates, easy availability of drugs, peer pressure, and the many pangs of adolescence are thrust upon today's youths. Confusion, then desperation forces teenagers to seek numerous avenues of escape.

As an accepted part of our society, "escapism," as defined by psychologist Dr. Sam Johnson of Columbia's Teachers College, is "any kind of behavior a person engages in to avoid dealing with something on a regular basis."

"When I feel the need to escape, I turn on music and become absorbed in the beat and lyrics," one youth volunteered.

"I escape by playing," yet another teen said seriously. Everyone has a means of escape. Whether through religion, music, movies, television, reading, writing, sports, drugs, or suicide escape can provide a release from everyday activities. However, it is possible to harm the self as well as others by taking escapism too far. Forms of escape can be negative as well as positive.

Some positive forms of escape include music, reading, writing, sports, other types of cultural or artistic entertainment, and sometimes television and religion. Positive means of escape can lead to productive energies.

Fantasying and daydreaming can be positive means of escape. If products such as scientific discoveries, art or literature result from these energies, then they are healthy. If one compromises one's abilities, one has escaped negatively," Dr. Johnson stated. "In addition," he said, "one must escape from reality. You must protect your self, not become a victim of reality," Dr. Johnson added. In a questionnaire given to a group of teenagers, the most popular forms of escapism by far was smoking marijuana and drinking alcohol. As one teenager put it, "Drugs and alcohol are the most popular means of escape among teens. They [teenagers] escape in the doorways of buildings not far from their schools gettin' ready to face the day. Too high to face school, their emotions and their problems, they end up just warm'n' the classroom seats for the next glassy-eyed zombie of society."

One teenager said that he like to "cool out by smoking a joint." Another said she "just likes to get high."

According to Jimmy Zolla, director of the Martin Luther King Jr. Health Center, "It is much easier to get high and go into euphoria than deal with one's problems." An anonymous journalist made the following observations about marijuana: "I get high on pot which I feel is an escape. When I'm high, I forget or I'm not aware of the hostility around me. Pot seems to stimulate me so that I can relax, sit back, and take in the whole scene. Pot also brings innermost emotions out of me, whether it is an image of my imagination or true emotion. It just makes me feel like my blackness makes no difference to my predicament as a man. I know this is not real, but it seems like what is real is so damn depressing."

Laurea Turner, a former drug addict says, "It's so much easier to get high and not deal with things. It's hard to trust people and you're always being faced with the harsh realities of life."

Statistics show that 68 percent of America's young people, from ages 17 to 25, have tried marijuana. About 15 percent are heavy users, while 18 percent have tried angel dust, 14 percent have tried cocaine but less than 5 percent use it heavily, while 7 percent are heavy users.

Dr. Lawrence Hattner, a psychiatrist with the New York Hospital at Cornell Medical Center, contends that, "The concept of being high, whether on drugs or some activity that triggers the release of brain chemicals is becoming part of our ethos. Kids who complain they're bored or that life is dull, are reflecting society's idea that normal levels of activity or sensation are undesirable. We have the sense that nobody should be uncomfortable—ever."

Many young people today are forced to "grow up" before they are ready. Many times, teenagers must cope with "adult pressures" such as helping raise younger brothers or sisters, depended upon to help feed the family. Such pressures can turn teenagers towards alcoholism as a means of escape.

Jeffery Hollander, director of a program set up to deal with young alcoholics said, "There is nothing that could identify alcoholism as a class difference. Alcohol is so accessible, so cheap that anyone can use it."

Consumption of alcohol is on the rise among young people. Statistics show that 30 percent of all NYC high school students are potential alcoholics. According to statistics, 29 percent of male students and 25 percent of the female students began using hard liquor before reaching 10th grade. More than 12 percent of the nation's teenagers are considered "high risk" drinkers. "It's an epidemic," said Lordford, head of Maryland's state addiction services office, said of problem drinking by children as young as 8 years old.

"If I don't have the funds for smoke [marijuana], I'll be glad to get some beer or wine and 'get on,' was the response of one teenager.

Another teenager said, "Not everyone smokes. I prefer drinking. I mean, everyone's entitled to their own means of escape and I like to get drunk and leave the problems of the world behind."

Teenagers who drink alcohol come from all economic and ethnic groups. But teenagers should realize that although 90 percent of today's teenagers have tried alcohol, an estimated 3.3 million youths from 14 to 17 are considered problem drinkers. For some teenagers, getting drunk or getting high is not enough. Some distressed teenagers choose the ultimate form of escape—suicide.

The realities of life are often too hard for many young people to bear. Even the simplest of problems can motivate suicide. According to Youth Prevention Center, nearly 10,000 Americans under 24 commit suicide. "It is the ultimate rejection," cries Mr. Johnson. This means that 10 to 15 percent of America's young people have considered or attempted

There are both positive and negative ways to escape life's harsh realities

suicide. Ninety percent of these are women. Surprisingly, the rich are just as prone to negative escapes such as hard drugs, alcoholism, and suicide due to large amounts of money and leisure time. Yet all in all, everyone escapes. As Dr. Johnson put it, "It's a matter of survival or just coping with life."

# Jackie R "THE F

By Edward Lloyd Fleming

Jack Roosevelt Robinson, (1919-1972), the first black man contracted to play major league baseball, is the subject of an intriguing new musical entitled, "The First", which previewed for one week prior to its November 17th opening. The dynamics of the performances, as well as the commendable artistic qualities evident in the settings, lighting, costuming, and music, culminate in a harmonious blend to nostalgically recreate that illustrious moment, (April 10, 1947), when Jackie Robinson became "the first".

David Alan Grier pitches a disarming portrayal as the pioneer first-base man for the Brooklyn Dodgers. His character personified a great man of dignity and integrity. The impact of Robinson's integration into the major leagues transcended the sport of baseball itself. It was a determined and persevering Jackie Robinson who met the challenges head on, and, there were challenges from both the fans and fellow teammates. Yet, at the end of that 1947 baseball season, it was Jack Roosevelt Robinson who was proclaimed "Rookie of the Year". Lonette McKee gives a somewhat low-keyed, but, nonetheless quite supportive performance as his wife, Rachel Robinson.

Overall, "The First" is a wholesome, educational, and enlightening production. In-



David Alan Grier and Lonette McKee



David Alan Grier



# Robinson FIRST"

David Alan Grier is Jackie Robinson



Grier (center)

deed, it exemplifies a man of great strength and fortitude. Certainly, the national pastime has not been the same since that fortuitous and memorable year. In 1962 Jack Roosevelt Robinson was voted into baseball's Hall of Fame. (Guess it's only fitting that the Dodgers should win this year's World Series). For ticket information and reservations contact the Martin Beck Theatre Box Office.

"The First" - Now in performance at the Martin Beck Theatre, 302 W. 45th Street, N.Y. - Book by Joel Siegel with Martin Charnin - Music by Bob Brush - Lyrics by Martin Charnin - Staged and directed by Martin Charnin - Musical numbers choreographed by Alan Johnson - Consultant: Rachel Robinson - Settings designed by David Chapin - Lighting design by Marc B. Weiss - Costume designs by Carrie Robbins - Producers: Neil Bogart, Michael Harvey and Peter A. Bobley - Introducing: David Alan Grier - Featuring: Lonette McKee and David Huddleston



Bob Morrissey and David Alan Grier

# DISTINGUISHED AMERICAN: DICK GREGORY



Black community. He is a citizen of the world and has been an advocate of human rights long before it became our national policy. Where there is a cause, he is in the vanguard. He fasted for 40 days to protest America's involvement in Viet Nam. Drawing upon his athletic background, he made a cross-country run from Chicago to Washington, D.C. ■ protest world hunger. He participated in a fish-in with a Northwestern Pacific nation of Indians who were in dispute with the American government over a territorial treaty. In 1976 he staged a sit-in at the South African embassy in Washington to protest the apartheid government there. He also called for a 40-day fast to raise interest in the plight of the blacks in that country.

Gregory was also involved in the protest against the Democratic presidential platform in 1968. He entered the Chicago mayoral race against Mayor Daley and ran for president on the Freedom and Peace Party ticket. He won neither election, but succeeded in raising the consciousness of other blacks to political issues.

His effort to inform the public has taken many forms. He makes public and television appearances and lectures at colleges. He has made a television documentary about urban blacks entitled, "Walk in My Shoes," and has authored a number of books, including *White Man, Nigger, Up From Nigger*, *Dick Gregory's Political Primer*, and a book on mindless cooking.

Gregory, a vegetarian lives on a farm in Plymouth, Massachusetts, with his wife, Lillian and their 10 children.

Dick Gregory's ideas, relentless energy, and his deep concern for the disenfranchised, the poor and downtrodden constitute his formula for success. He is truly distinguished as he carries on his fight to right mankind's wrongs utilizing a unique blend of humor, serious politics, and personal sacrifice.

Reprinted with permission from the August/September 1980 issue of *Thinkers & Sense Magazine*

In 1961, Dick Gregory was most commonly known as an invective and topical comedian. Now, he is primarily regarded as a political and civil rights activist.

He ventured to Tehran to fast and to negotiate a plan to release the American hostages. He was granted a visit with the Ayatollah Ruhollah Khomeini during which he proposed a plan that provided for the return of hostages not considered spies, the return of \$8 billion of Iranian money now in American banks, the establishment of a world food bank, and an opportunity to inform the world press of the faults of the deposed shah's regime. At the time of these negotiations, Gregory's visit was virtually ignored by the American press. If this suppression were imposed because Gregory, the first black man ever to meet with the Ayatollah, was outside the mainstream of diplomats sent by the American government, it was largely because of this that the Ayatollah met with him. As a result, Gregory's visit demonstrated that Black America is achieving increasing political influence outside of the United States.

Advancement is not a rare commodity in Dick Gregory's life. He was born in St. Louis, Missouri, in 1932. He graduated from high school in 1951, with accomplishments that were to figure greatly in his future: composer of theatrical productions, president of his senior class, winner of the Missouri State Mic Championship in track, and a recipient of an award for outstanding achievement.

At Southern Illinois University he was named the outstanding athlete of the year in 1953. He interrupted his education to spend two years in the Army

where he performed at special service shows and cultivated his ability to entertain. Gregory returned to S.I.U., but left before graduation, taking a job as a comedian at the Esquire Club on Chicago's South Side. He left there to open his own club, the Apollo, so that he would have complete control over his satire and politically-oriented material. The club failed and Gregory's next break was on a television documentary on blacks. In 1961, the Playboy Club offered him a job and Time magazine did a profile on him when he opened at New York's Blue Angel night club. This was only the beginning.

From this point on, Gregory became a persistent force in the arena of civil liberties. In the peaceful fashion promoted by the late Dr. Martin Luther King Jr., he organized marches against school segregation, job and housing discrimination, and narcotics usage.

Gregory is more than a prominent figure of the

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# You & Your Child

## Discipline: A set of rules

Discipline: Instruction or punishment?

Ever wonder why some parents never seem to have problems with their children's behavior? Do they know the real secret? Include the child? Or is the real secret to keep the child in line?

Most likely, it's not a matter of spanking or punishing. It's just that these parents realize that discipline in their homes is the daily practice of positive rules they've agreed on with their children, rules that encourage the development of responsible behavior in the family, the school and the community.

Teachers know that repeated physical punishment is ineffective in reinforcing discipline. So are punishment rewards. The solution? Think positively. Use praise and behavior. Let's help correct misbehavior. Let's set the pattern for self-discipline, the way to guide child's success.

**Is Your Child Misbehaving?**

You can improve your children's behavior.

- o Share the problems that cause your children's behavior.
- o Encourage your children's respect for authority.
- o Create an atmosphere of trust—let them know they can help to you.
- o Be firm but not dominating; children should be able to express their views.
- o Establish your own attitudes toward authority and discipline. Are they clear? Firm? Consistent? Most important, are they fair?
- o Watch for signs that your child is "turned off" to you, to school, to valuable trends.
- o Help your child understand the need for personal precautions—to avoid danger spots in school with friends.
- o Allow your children to experience the results of their actions.

to take responsibility for what they say and do.

o If your child gets into trouble in school, get all the facts before reacting and get the teacher's point of view. Visit the school and talk to the teacher.

o Remember that children do not feel comfortable with more responsibility than they can handle and often wish their parents would take over.

The responsibility of discipline starts with us. Discipline + love = growing together.

Discipline starts with communication, telling your children what you need, referring to their needs, developing fair rules together.

o Don't lose your self. Children need to know that you're in control.

o Don't give your children a mixed message by behaving in one manner and asking them to behave in another.

o Be strict but consistent. Children like the security of strong support. Be a parent. Don't try to dress, act or talk like another child.

o Be a guide. Let them know about your beliefs and encourage theirs.

o Impress on children the importance of not repeating wrong behavior. Stealing, lying, cheating, being cruel, getting tough—all hurt other people in ways we would never want to be hurt ourselves.

o Punish no more than the misbehavior warrants—and always do it with love, not anger.

o Be honest. Be truthful, and straight. Be generous with sincere praise. Even criticism is more easily accepted when it's sprinkled with praise.

o Have fun together. When parents and children share fun time

few serious discipline problems arise.

or a sign of these helpful hints and others.

write to NJEA, 1000  
relations, P.O. Box 1211

Trenton, New Jersey  
08646

## New Customer Service System Rings in Your PSE&G Connection

Over the next several months, PSE&G's new customer service system will be brought into full operation. Two inquiry and accounting centers—one in Newark and the other in Burlington—have been specifically designed with the latest in computerized equipment to respond quickly and effectively to your calls. To assist you in a PSE&G program to meet growing customer needs, we've compiled several tips.

### Person-to-Person Service

Our centralized system automatically puts you in touch with a customer representative for service questions about your bill or report the clock emergencies. All you need is a "ready" to be answered by the next available customer representative. You can also help by calling after 2:00 p.m.

### All Customers To Benefit

By the spring of 1982, the new system will be available to all customers. Right now, the system serves the Newark, Trenton and Orange areas. All customers will be notified with further details when they are to become part of the system.

### Because We're Growing

Due to the situation of necessary personnel on the new inquiry centers, you may experience some delay in calling our existing district offices. This is temporary until the changeover is complete. The best time to call the new offices is between 2:00 and 4:00 P.M. our peak busy period. Naturally, call us any time there's an emergency.

### The Door's Still Open To You

Although we're reducing the staff and the size of our existing district offices, state-of-the-art customer service centers will still be located near their present sites for those customers who find it necessary to visit us.

### A Change For The Better

Any change of operation has its temporary rough spots, but the improvement in service is permanent. We're confident that the new customer service system will respond promptly and courteously to all customer needs—a PSE&G priority.



**PSE&G**  
Public Service  
Electric and Gas  
Company



# Africans Forge Cultural Link With America

## Ivorian Program to Promote Understanding

by Joan Kessel

Inspired by the belief that "young people are the best ambassadors," Constance Mirille NDoukou, is in the process of establishing a cultural exchange between the United States and her native Ivory Coast.

Mrs. NDoukou, a freelance conference interpreter, feels that because young people are our future, more attention should be paid to their development, and that part of that development should include a greater awareness of other young Blacks in the world. The cultural exchange program is Mrs. NDoukou's means of increasing that awareness.

Young people between the ages of 16-24 would have an opportunity to stay with volunteer families from the host country. Despite the fact that an age limit has been set, Mrs. NDoukou noted that stays could be arranged for those over 24 who wished to participate and added that candidates for the program would generally be chosen in order of their interest. She also emphasized that the program was not confined solely to Black Americans, but was open to other racial and ethnic groups as well.

### Increased Understanding

Although the program will be open to all, it was the lack of knowledge and trust between too many Black Americans and Africans that prompted Mrs. NDoukou to set up the program. According to Mrs. NDoukou several American Blacks have a very "remote concept of Africa." While many Ivorian families appear anxious to participate in the program, many Afro-Americans are reluctant. For many it is the belief that a stay in Africa will

be too expensive that causes the reluctance, but for others, there is an expressed preference for sending their children to Europe or Asia. Mrs. NDoukou blames the still prevalent "Tartan" concept of Africa and Africans for this predicament. "People," she commented, "still ask me if Africans live in trees."

She remarked, however, that Africans have misconceptions about Black Americans too, due largely to the negative images of U.S. Blacks found in imported American films. Mrs. NDoukou spoke of how Harlem is perceived by many in the Ivory Coast as a very dangerous, hostile place, but she added that her personal experiences here proved quite the contrary. "I was amazed by the warm reception I received," she said. "People would constantly stop me just to say 'hello' and to welcome me to Harlem."

This type of personal experience, Mrs. NDoukou feels, is invaluable, especially for young people, who because of their honesty and openness, stand to learn the most. Noting that young people have always brought adults together, she added that "a youth exchange can lead to many things, including business."

On the subject of business Mrs. NDoukou said that the possibility of establishing international business ties between the U.S. Black community and the Ivory Coast were very good. She noted that organizations such as the Harlem Third World Trade Institute can assist in developing U.S.-Ivory Coast business relations. She also offered the idea of initiating Ivory Coast businessmen and repre-

sentatives to the annual Harlem Week festivities.

### African Interest

While many in Africa may have a slanted view of Black America, the knowledge of Black American-African unity

creates a great deal of interest in and concern for Afro-Americans. Many Black Americans are extremely popular in Africa in general, and the Ivory Coast in particular. Because of their outspokenness, former ambassador Andrew Young and Muhammad Ali were described by Ms. NDoukou as being "ids" to many in the Ivory Coast. She also expressed much admiration for Alex Haley and Roots; Roots she continued, "had a deep impact on Africans." She believed that the book and the subsequent television series had brought Black Americans and Africans closer together.

Ironically, another source of African-Black American unity is South Africa. By speaking out and organizing against the country's apartheid policies, Black Americans further cement the ties to their native continent.

As Ms. NDoukou speaks, the need for direct communication between Black Africans and Black Americans becomes more apparent.

With publicity and brochures on the exchange program beginning to circulate, Mrs. NDoukou's particular response to this need is becoming a reality. "We must stop playing games with each other," she warns. "Why should we be what our enemies want us to be?"

**\*Reprinted from THIRD WORLD TRADE WINDS • September 1981.**

## Have You Subscribed Yet?

The illustration shows several Michelob beer cans. One can in the foreground has a tag attached to it that says "Happy Holidays". The cans are arranged in a way that suggests they are being given or received. The Michelob logo is prominently displayed on the cans.

**Michelob.**  
It's better to give...  
and to receive.

# IT HAPPENED...!

Members of the Chink Wing Ensemble performed at James Street Commons.

## Photos By Mansa K. Maana

Artists exhibited and competed for prize money at the Fourth Annual James Street Commons Art Show in September. The live areas of competition included oils and acrylics, watercolor and pastels, drawing, mixed media

and graphics, sculpture and photography. In past years more than 450 have participated. The day included jazz performances, art demonstrations and workshops, and ethnic foods. The James Street Commons is a 20-block area in

downtown Newark designated as a national historic district. The neighborhood features 19th-century townhouses, and borders on the downtown business area and the city's university and medical school complex.



## An entry by Edmund Spire



Helen Tull exhibited the above piece at the Art Show.

# What's Going On



## Community Services Directory Available

An indispensable directory of community services is available throughout Essex County and the West Hudson area from United Way of Essex and West Hudson. This comprehensive 240-page guide is sold "at cost" for \$7 as a community service of United Way.

It has an easy-to-use format with special listings and immediate cross references. Entries include hospitals, hotlines, recreation, and rehabilitation services, senior citizen centers, municipal departments,

local libraries, child care services and psychiatric programs.

The Community Human Services Directory is an essential tool for counselors, clergy, social workers, teachers, personnel departments, law enforcement and health and welfare officials.

For additional information, please call United Way of Essex and West Hudson, 624-8300. Individual copies are \$7 (includes postage and handling charges of four or more are \$5 per copy).

mentations tools to build public awareness of the critical need for literacy services.

Nominated as the United States candidate for UNESCO prizes in adult literacy education, the volunteers also motivated a special tribute during ceremonies held at UNESCO headquarters in Paris, France.

Dr. Robert Laubach, president of Laubach Literacy International, said the awards recognize the impact of 22,000

Laubach volunteers at work in 560 communities across the nation.

"The skills of trained volunteers are essential if we are to reach the millions of illiterate Americans who need tutoring," Dr. Laubach said.

According to Ms. Bishop the Newark Project Read Program donated more than 2,248 hours this year in tutoring and training in the Essex County area.

## Clarence And Angel Screenings Announced

Clarence and Angel is an unusual and unusually successful first feature (winner of the Special Jury Prize, Locarno Festival) by Robert Gardner, a young black independent filmmaker who wrote, produced, and directed this work. A charming, often humorous drama of two 12-year-old "trouble-makers", Clarence and Angel will have its New York theatrical premiere at Film Forum 1, 57 Watts Street, Wed., Dec. 9. Also on the program is Warrington Hudlin's elegant short film, Capotina of Brazil. The dance form "capotina" has its origins in the convergence of African and Brazilian cultures: martial arts movement with tribal music and chants.

Then, on the 10th, return to the about this unpretentious film. It's a warm, humane story without being schmaltzy; the low-angle camera shots, mostly from a child's point of view, are clever; the soundtrack is as rhythmic as a full gospel preacher in overdrive. But mostly, director Robert Gardner's film debut succeeds in evoking the Stages 17 that elementary school seems to students. And the kids are excellent. Gardner found both Mark Caruso (Angel) and Darren Brown (Clarence) in the NYC school system and coaxed energetic, believable performances from them." — Jim Austin, the Atlanta Constitution.

## Africana '81

The African-American Institute will hold a holiday sale of unusual, reasonably priced African objects. The items will include jewelry, carvings, baskets, clothing and artifacts. The sale will take place from Wednesday, December 2 thru Tues-

day, December 22, sale hours 11 am to 4 pm (except Sundays) open Thursday evenings until 7:30 pm. The Institute is located at 833 United Nations Plaza, 14th Street & First Avenue, New York.

## Unveiling Egyptian Art

Photographs by Kurt Flimm. Selected Autographs from L'Esprit Gallery.

This is the first exhibition to combine a photograph with a selection of Egyptian antiquities with a memorable collection of art works. Kurt Flimm has photographed in his own distinctive style some of the most famous Egyptian art works from around the world which unveil the expressive possibilities of Egyptian art as illustrated in the selection from L'Esprit collection. Mr. Flimm's photographs exhibit these main themes: portraits, the treasures of King

Tutankhamun, and architecture, captured in an unforgettable way which will make you think that you have never seen them before. Equally fascinating are the selected art works from L'Esprit collection which are an extremely rare blue faience figure of a striding king, a life-size reddish brown braked beard belonging to a divinity or a king's hypnotizing wooden portrait mask, an electrum amulet of the god Ptah (the creator of the world) enclosed and holding his scepter. Hours: Mon. Fri. 11 to 6, Thu. Dec. 26, 1982 at L'Esprit Gallery, 667 Madison Avenue, N.Y. (212) 935-0490.

## Rutgers Choral to Sing Holiday Music At Museum

The annual Newark Museum holiday concert, beginning at 3:00 p.m. on Sunday, December 6, features the Rutgers-Norfolk Chorus.

The 50-voice choir will be directed by John Eric Floren, a professor in the music department of Rutgers-Norfolk College of Arts and Sciences. Soloists to perform in the December 6 concert will be Rutgers students.

The program includes "A Ceremony of Carols" for chorus and harp by

Benjamin Britten and "Festival Magnificat" by Daniel Pinkham. Guest harpist for the work by Britten will be Lisa Nadool. The concert will conclude with a selection of seasonal carols.

Funding for the concert has been provided by the New Jersey State Council on the Arts and the William Lightfoot Schulte Foundation.

The Newark Museum is located at 49 Washington Street in downtown Newark.

## New Jersey Ballet's Annual "Nutcracker" Series At Montclair High School

New Jersey Ballet's spectacular presentation of Tchaikovsky's full-length ballet "Nutcracker" will open its annual series on December 26th at Montclair High School. Nine performances will take place from December 26th through 30th with matinees at 3:00 p.m. and evenings at 8:00 p.m. This annual holiday treat has been presented by the company for over a decade and has been seen by over 150,000 residents of the state.

Funding for New Jersey

Ballet's extensive performance schedule throughout the state has been made available by the New Jersey State Council on the Arts, Brendan Byrne, Governor, in cooperation with the National Endowment for the Arts as well as generous corporate, foundation and private contributions.

Tickets are priced at \$6, \$8 and \$10 with discounts available for groups of 20 or more. For reservations and information, call New Jersey Ballet at 736-5940/2.

## Literacy Effort Gains Awards

As part of the nationwide Laubach Literacy Movement, the Newark Project Read Program received an award from the United States Government and from UNESCO.

A certificate of merit, signed by U.S. Education

Department Secretary, Tanel Bell, commended the volunteers for their "outstanding dedication and effective service in the development of literacy."

Mr. Bell also praised Laubach volunteers for "the creative use of com-

James Baldwin's The Amen Corner will be at Crossroads Theatre Company in New Brunswick, from December 4th through January 3rd. A self-anointed lay minister preaches and sings out the Good News from a

Hadem storefront in this funny, yet poignant Gospel Musical if you're just, spiritually, a moving story, or a religious good time, come to Crossroads for some holiday cheer. For information and reservations call 249-5560.

## Amen Corner At Crossroads



Millions of Black men and women buying only Black newspapers, September 17, 1981.

Went  
He can do  
something  
Then quickly  
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Nelson

## On September 17th, you made headlines. Now, read all about it.

*September 17th. Throughout the nation, the circulation of some Black newspapers shoots up over 10%. Others go as high as 25%. White newspapers everywhere feel the pinch. And Black Americans make a significant statement about Black economic power.*

"Buy a Black Newspaper Day" was a tremendous success. By participating on September 17th, you did a lot more than help the circulation of Black newspapers. You helped yourself. You demonstrated that Blacks have real power—economic power. And, moreover, you helped show that we can use it.

The message you conveyed to media on September 17th was simple and powerful: there are economic benefits to be gained in being responsive to Black

concerns. And you can bet they'll respond to that.

You can also be assured that "Buy a Black Newspaper Day" was just a small example of our economic power.

We buy a lot of other things besides newspapers. Such as furniture and appliances—three billion dollars worth a year. We spend \$18.2 billion on groceries, \$14.2 billion in automotive supplies each year.<sup>8</sup> And invest \$14.1 billion in our own homes. We're worth a lot—\$140.6 billion.

We can use our dollars to make companies more responsive to our needs. And not just one day a year, either. You can make use of your power as a Black consumer all the time. Let "Buy a Black Newspaper Day" be just the beginning.

As for Black media, here's what you can do in the future. Continue your support. Read and subscribe to Black newspapers and magazines. Listen to Black radio. Make Black media a regular part of your daily life and use it as a teaching tool for your children.

Remember, the future belongs to those who shape it. You can increase your power within the system. This message was brought to you by the Black Owned Communications Alliance, a non-profit trade association of Black media owners. If you would like more information, write to Ms. Terrie Williams, Executive Director, BOCA.

And in the meantime, keep up the good work because your clout is showing.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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Zip \_\_\_\_\_

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